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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Course goals and philosophies for each of three sections: Composition; Language; Literature are given. Each section includes: Aims, Instructional Materials, Suggestions. (NF)

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ENGLISH

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

ED 068919

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A Course of Study in

ENGLISH

for

Grade Nine

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
Dr. Fred King, Director of Instruction

CS 200 125

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself

2. Man in relation to his fellow man

3. Man in relation to nature and his environment

4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

> The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.
>
> "Teaching Languages as Communication" by Dora V. Smith, English Journal, March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE

NARRATION	Topic sentence
	  Definition
	  Placement
	Related details
	Coherence
	  Time order
	  Order of importance
	Setting
	Conflict
	Point of view
	Development of character
	Dialogue
	Clincher sentence
	Variety in sentence structure
	Transition
		Autobiography
		News story versus narrative
		Personal and imaginative writing
			Longer narrative writing
			Personal and imaginative writing

DESCRIPTION	Characterization Setting	Description using five senses Coherence: spatial and time order, consistent point of view, fixed or moving Description of person: dominant impression Personal and imaginative writing	Longer descriptive writing Personal and imaginative writing
EXPOSITION	Friendly letter, thank you, invitation, bread and butter, informal acceptance and regret letters Library reference work Giving directions Explaining a process Essay-type answers Book reports	Autobiography News story: inverted pyramid versus pyramid Personal and imaginative writing Explaining a student interest Business letters: request or inquiry, order, complaint Reference work Essay-type answers Book reports	Paragraph elements Types of expository composition Introduce five-paragraph theme Coherence: importance, comparison, contrast Personal and imaginative writing Newspaper paragraphs Demonstration speech Condolence/get well, congratulations, formal acceptance and regret Note taking Introduction of topic outline Short library paper Essay-type answers Book reports

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.
Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be <u>taught</u>. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

Emphasis should occur at the grades suggested, but attention should be given to each of these points at every grade level.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
I. Language is symbolic	Vocal and written symbol systems Theories of language origin Codes	Students will make broader applications of these concepts as opportunities arise, relating to diction work in composition and to the use of symbolism in literature.	
II. Language is a system A. Grammar is a description of the system which includes phonology, syntax, and semantics	Reinforce phonology Kernel sentences Transforms: possessive comparison passive negative question Inflectional morphemes Derivational morphemes	Syntax: Verb phrase structures: Vs + adj. Particle Compounding Relative clauses Deletion in relative clauses Subordinate clauses Derivational morphemes, prefixes, roots	Phonology Morphology More extensive list Derivational affixes Syntax: Kernel sentence patterns: $V_b + V_{mid}$ Determiner expanded Transformations Single base: there and indirect object Double base: noun clause and possessive
B. Mechanics is part of the writing system	All capitalization Punctuation Commas Dates, addresses, compound sentence, appositive, direct address, series, introductory words, relative clauses Hyphen Apostrophe End marks Italics - underlining Quotation marks Spelling: Pollack Spelling List Refer to morphology and phonology sections in Roberts.	Commas Introducing adverbial clauses Phrases derived from transformation deletion (verbal, appositive) Non-restrictive relative clause Colon Semi-colon Spelling Dolch List Emphasis on homonyms Applying spelling rules when adding suffixes	Dash Italics Parentheses Brackets Ellipses Quotation without quotation Spelling Anything new in morphology

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
III. Language is speech	Class discussion Announcements Committee reports Panel discussions Book reports Oral reading	Emphasis on how student reveals himself in speech Speech on a personal interest Class discussion Presentation of one-act play	Oral presentations: Dramatization Reading poetry Reports Discussions Prepared speeches
IV. Language has a traceable history and is constantly changing			
A. The dictionary helps trace the history of a word	Most common meanings Aids to meaning Function - plurals Participle forms of verbs Degrees - adjectives	Etymology Use of special sections of the dictionary	Review
B. Trace growth and development of language with emphasis on English	Three major language families	Growth of English Influences of Anglo-Saxon, French, Latin, etc. Overview of Old English to modern Word invention and changes in meaning	Expansion of Indo-European Borrowings from Latin American place names Relationships among people in Indo-European language family Word invention and changes in meaning
V. Language is made up of social, professional, and regional dialects which operate on various levels	Dialectal influences: Age, sex, non-native, region, profession Standard dialect: Subject-verb agreement Pronoun usage Troublesome verbs Modifiers Double negatives	Idiolect Levels of usage	Levels of usage Slang Substandard British English

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and contemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationship of man to himself, to his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationship to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the comcepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

JUNIOR HIGH SCHOOL LITERATURE PREFACE

Although there should be consistency in the forms of literature to be covered, it is a basic assumption of the curriculum committee that there need not be consistency in the manner in which they are covered. The techniques to be used depend upon what is being taught. The competent teacher is expected to gain and maintain student interest by varying his procedures. Although literary genre is used as the basis for organization, a genre approach to literature does not exclude a thematic approach.

Literature selections listed meet general objectives and are not intended to confine the teacher by rigid requirements. It is assumed that the teacher will develop specific objectives for each selection. The intent of this curriculum is to stimulate the creativity of the individual teacher. Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

The treatment given literature throughout junior high school should emphasize enjoyment and understanding. For deeper appreciation, techniques and style should be presented as the need arises.

COMPOSITION

GRADE NINE

ORAL AND WRITTEN COMPOSITION: NARRATIVE — POINT OF VIEW

SKILLS: Using point of view
1. First person
   a. Main character
   b. Minor character or bystander
2. Third person

AIMS: To review paragraph elements relating to narrative writing

To realize that first person point of view is expanded to include the minor character or bystander

EMPHASIS: The teacher should reinforce the skills of narrative writing emphasized in the seventh grade.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 14 (pp. 93-97)

SUGGESTIONS: The first and third person elements of point of view have been covered in the seventh grade. As a review practice, the students could write two paragraphs about the same incident. One could be developed in first person and the other developed in third person.

The expansion in the ninth grade is to have the first person act as a minor character or bystander. A third paragraph could be written from the bystander's viewpoint. It is possible that some students could write a better paragraph if they selected an incident in which they were not directly involved.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

DEVELOPING CONFLICT

SKILLS: Developing conflict
1. Man versus man
2. Man versus himself
3. Man versus nature (abstract force)
4. Man versus society (his environment)

AIMS: To recognize that conflict also includes man versus society (his environment)

EMPHASIS: The teacher should reinforce the skills of narrative writing emphasized in the seventh grade.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 11 (pp. 72-79)

SUGGESTIONS: The student could write a paragraph in which one type of conflict is depicted. The opening sentence should establish the situation. For example: John had been frightened many times in his young life, but this was different.

The paragraph could be developed by listing or including the events which contribute to the story.

There are several criteria for selecting the events to include in the narrative. Choose events that (i) help to move the action forward, (2) reveal the character of the people involved, and (3) add interest to the story, perhaps by making it exciting, suspenseful, or humorous.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

SETTING

SKILL: Recognizing settings - includes time and place

AIMS: To write longer narrative compositions

To write creatively and imaginatively

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of narrative writing emphasized in the seventh grade.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 12 (pp. 80-85)

SUGGESTIONS: In a narrative, the writer wants his reader to appreciate the full effect of the events he decides to include. He, therefore, presents details that make the events colorful and interesting for the reader. He tries to use details that will bring to life the characters, the actions, and the setting of the story.

Using the narrative found on page 80 of Composition: Models and Exercises 9, have the students select details of setting which have helped increase reader interest. After this discussion, the student should use pages 84 and 85 and develope setting details for the situations which are explained on these pages.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

WRITING DIALOGUE

SKILLS: Writing dialogue
1. Natural and lively
2. No more than two or three characters
3. Informational

AIMS: To write longer narrative compositions

To write creatively and imaginatively

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of narrative writing emphasized in the seventh grade.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 13 (pp. 86-92)
English 9, Chapter 1 (pp. 2-10)

SUGGESTIONS: The teacher should have students review elements of dialogue which were stressed in grade seven and reinforced in grade eight. One major point which could become a part of the review is illustrated by English 9, pages 2-10. Anyone who speaks has different levels of speaking. A review of this idea in relation to the character and situation involved in a story will be beneficial to the student.

If further practice is needed in this area, the student should use the exercises in Composition 9, pages 91-92.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

DEVELOPING THE CHARACTER SKETCH

SKILLS: Developing the character sketch:
1. Physical
2. Personality
3. Thoughts and feelings

AIMS: To write longer narrative compositions

To write creatively and imaginatively

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of narrative writing emphasized in the seventh grade.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 25 (pp. 178-183)

SUGGESTIONS: The writer wants to bring to life the character(s) in a story. Without this, he has a series of flat statements lacking the color and interest to attract the reader. Care must be taken to maintain the proper balance with character development, plot or conflict, and the setting of a story.

The writer cannot develop characters unless he "knows" them. The following exercise may be beneficial before the student attempts to develop chatacters within a story. The student should give all necessary information about the character, such as name, age, occupation, height, and weight. Then the student selects two or three traits that he thinks are most outstanding and develops specific incidents about these. If these two areas are developed carefully, a reader should also "know" the characters.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — SPECIFIC DETAILS

SKILLS: Selecting details and making them specific

AIMS: To review paragraph elements relating to descriptive writing

To write creatively and imaginatively

To write longer descriptive compositions

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of descriptive writing emphasized in the eighth grade. After the student has shown proficiency in writing a one-paragraph description, the skills for writing the longer descriptive theme should be taught.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 6 (pp. 4-44, 45-49)
Macmillan English Series 9 (pp. 140-147, 157)
English 9 (pp. 253-256, 314-319)

SUGGESTIONS: Since the goal of descriptive writing is to create a clear picture or impression, the student must depend upon his ability to observe and then to convey his observations in writing. Therefore the student has to decide which details of observation to include and which to leave out. After the details have been selected, the writer tries to make them as specific and vivid as he possible can. The teacher may have the students write a description of a scene in which a vehicle (a train, a plane, or a sailboat) is the central object. Another possible assignment could involve a composition describing a person who has made a strong impression on the writer. These short assignments could be used primarily for reviewing this skill of descriptive writing, or they could be combined with some of the other skills which follow.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — SENSORY DETAILS

SKILL: Using sensory details: sound, smell, touch, taste, and sight

AIMS: To review paragraph elements relating to descriptive writing

To write creatively and imaginatively

To write longer descriptive compositions

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of descriptive writing emphasized in the eighth grade. After the student has shown proficiency in writing a one-paragraph description, the skills for writing the longer descriptive theme should be taught.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 8 (pp. 50-54)
Macmillan English Series 9 (pp. 152-154, 157)
English 9 (pp. 285-294)

SUGGESTIONS: Sensory details are those which appeal to the reader's senses of sight, sound, smell, taste, and touch. In trying to create vivid sensory impressions, the student must be especially careful about his choice of words. He must attempt to use words which will bring about a sensory response from the reader. The teacher must remind the student that in all areas of composition it is important to write with a specific audience in mind. Several suggestions for paragraph assignments in this area of descriptive writing are given in Composition 9, page 54.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE

ARRANGING DETAILS

SKILLS: Arranging details
1. Setting
2. Appearance
3. Activity

AIMS: To review paragraph elements relating to descriptive writing

To write creatively and imaginatively

To write longer descriptive compositions

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of descriptive writing emphasized in the eighth grade. After the student has shown proficiency in writing a one-paragraph description, the skills for writing the longer descriptive theme should be taught.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 6 (pp. 43-44)
The Macmillan English Series 9, Chapter 7 (pp. 148-149, 157)

SUGGESTIONS: An important skill of descriptive writing is the arranging of selected details in an orderly way. In addition, the reader must be aware of what that order is. It is possible that the student could arrange the details by setting, by appearance, or by activity, or he could use combinations of these. For example, a student wants to describe the YMCA building in Rochester. He may include in his paragraph just the details which describe the setting of the building. Or he may choose the details which concentrate on the appearance of the building itself. A third choice the student writer has is to describe the activity that he sees around or throughout the building. In one paragraph the student could combine all three areas, or he could expand his composition by devoting an entire paragraph to each area.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE

LOCATING DETAILS

SKILLS: Locating details
1. Stationary point of view
2. Moving point of view

AIMS: To review paragraph elements relating to descriptive writing

To write creatively and imaginatively

To write longer descriptive compositions

To encourage students to draw upon personal experiences and associations for composition ideas

EMPHASIS: The teacher should reinforce the skills of descriptive writing emphasized in the eighth grade. After the student has shown proficiency in writing a one-paragraph description, the skills for writing the longer descriptive theme should be taught.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 9 (pp. 55-59)
English 9 (pp. 307-314)

SUGGESTIONS: Closely related to the skill of arranging details is the area of locating details. In other words, the writer must establish the point of view from which the details are described. One view is stationary or fixed and the other is moving. For example, the student may describe a view from a window, from the top of a hill, or from the top of a tall building. This, then, would be the stationary point of view. With the moving point of view, the student could actually indicate that he is describing something from a moving automobile (or other means of transportation), or he could describe a scene as he would come upon it in walking down a street or through a forest. It is important that the student tries to create a clear picture of the scene in his reader's imagination.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

PICKING A TOPIC

SKILLS: Picking a topic

AIMS: To realize the need for factual composition

To formulate objectives for a specific assignment

To locate appropriate material for achieving the objectives

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one-paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: The Macmillan English Series 9, Chapter 5 (pp. 104-105, 110-111, 185-186)
SRA Lesson 1
"The Five Steps in Writing a Composition," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: Writers should use topics that are familiar to them, appropriate to the audience, and limited in scope. To some, this is done with little effort, while others must work to develop this talent.

One practice is to take topics like the following and narrow them so that they can be developed in single paragraphs:

Brave Deeds
People I Admire
A Good (or Bad) Television Commercial
Highway Traffic

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — CONTROLLING THE IDEA

SKILL: Controlling the idea

AIMS: To develop a usable order for the material

To establish the main ideas of the composition

To write the ideas clearly and effectively, applying the mechanics of syntax and usage

To keep constantly in mind the controlling idea of the composition

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one-paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 15 (pp. 107-112)

The Macmillan English Series 9, Chapter 5 (p. 105)

SRA, Lesson 2

"The Five Steps in Writing a Composition," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: The student could choose one of the topics from the previous section or one of his own. He should list several ideas which pertain to this topic. Then he should study the list and delete any idea that is not directly related to the developing of the topic.

If some students need additional practice in this area, other assignments can be made.

ORAL AND WRITTEN COMMUNICATION:
EXPOSITORY

TOPIC SENTENCE

SKILL: Devising a topic sentence

AIMS: To establish the main ideas of the composition

To state the controlling idea in the form of a topic sentence

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 2 (pp. 8-13)
The Macmillan English Series 9, Chapter 5 (pp. 102-104)
SRA Lesson 3
"The Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: From the list of ideas set down under "Controlling the Idea," the student should develop a topic sentence which is limited enough to express the main thought of the complete paragraph. Since most writers tend to place the topic sentence at the beginning of the paragraph, most of the class work should concentrate on this. Some works should have the topic sentence at the end of the paragraph.

Most of the instructional materials have similar exercises which can serve for additional work.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — SUPPORTING MAIN IDEAS WITH FACTS

SKILL: Supporting main ideas

AIMS: To support the main ideas through the use of facts, reasons, incidents, or examples

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 3 (pp. 15-17)
The Macmillan English Series 9, Chapter 5 (pp. 112-113)
SRA Lesson 4
"Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: The student should work out "The Writer's Craft," pages 16 and 17, Composition 9.

He should choose a new topic which lends itself to being developed using facts and state several of those facts in complete sentences. He must concentrate on being specific.

The student should create a series of topic sentences which can be developed using facts:

Our country is rich in a variety of climates.
We take for granted today many conveniences which were unknown fifty years ago.
The American public is deeply interested in sports events.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

SUPPORTING MAIN IDEAS WITH EXAMPLES

SKILLS: Supporting main ideas

AIMS: To support the main ideas through the use of facts, reasons, incidents, or examples

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 3 (pages 17-19)
The Macmillan English Series 9, Chapter 5 (pp. 114-115)
SRA Lesson 4
"Patterns of Paragraphs," filmstrip from Techniques in Paragraph Writing series

SUGGESTIONS: The student should work out "The Writer's Craft," pages 17-19, Composition 9.

He could choose a new topic which can be developed by examples and state several of those examples in complete sentences. He should continue to concentrate on the specific.

He could create a series of topic sentences which can be developed using examples:

Many of our words are derived from the language of the American Indian.
Space flight is no longer a wild dream.
You can expect the worst from a summer thunderstorm.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — SUPPORTING MAIN IDEAS WITH INCIDENTS

SKILLS: Supporting main ideas

AIMS: To support the main ideas through the use of facts, reasons, incidents, or examples

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 3 (pp. 19-20)
SRA Lesson 4

SUGGESTIONS: The student should work out "The Writer's Craft," pages 19-20, Composition 9.

He should choose a new topic which can be developed by incidents and briefly state each incident in a complete sentence. The emphasis is on specificity.

The student could create a series of topic sentences which can be developed using incidents:

My dog is a smart animal.
It is a mistake to lose your temper.
A good friend is a help when you are in trouble.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — SUPPORTING MAIN IDEAS WITH REASONS

SKILLS: Supporting main ideas

AIMS: To support the main ideas through the use of facts, reasons, incidents, or examples

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 3 (pp. 21-23)
The Macmillan English Series 9, Chapter 5 (pp. 113-114, 121-122)
SRA Lesson 4
"Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: The student should work out "The Writer's Craft," pages 21-23, Composition 9.

He should choose a new topic which can be developed with reasons and specifically state each reason in a complete sentence.

He could create a series of topic sentences which can be developed using reasons:

Citizens should (or should not) own and possess hand guns.
English should (or should not) be a required course in high school.
It is very important that a person learns good manners.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COHERENCE
TIME ORDER

SKILLS: Developing coherence through time order

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 4 (pp. 29-31)
Macmillan English Series 9, Chapter 5 (p. 106)
"The Main Parts of a Written Composition," filmstrip from Techniques of Paragraph Writing series
"The Body of a Written Composition," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: Arranging details in time order or chronological order is a skill introduced and emphasized in the seventh grade with narrative writing. It is further developed on the eighth grade level in the area of descriptive writing. It therefore is not ncecessary to spend much time reviewing this. If the teacher feels that some review is vital, he could use "The Writer's Craft," Composition 9, page 29. An excellent paragraph model regarding time order is found on pages 28-29 of the same reference. Macmillan 9, page 106, could also be used for this review.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COHERENCE
ORDER OF IMPORTANCE

SKILL: Developing coherence through order of importance

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 4 (page 30)

SUGGESTIONS: Students in grades seven and eight have already been introduced to this skill and have received much practice in the utilization of it. Again, if the teacher feels there is a need for reviewing this area, he could use the model and "The Writer's Craft" from page 30 of Composition 9.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COHERENCE
SPATIAL ORDER

SKILL: Developing coherence through spatial order

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 4 (pages 24-26)
Macmillan English Series 9, Chapter 5 (page 106)
"The Main Parts of a Written Composition," filmstrip from Techniques of Paragraph Writing series
"The Body of a Written Composition," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: If additional review in this skill is necessary, the teacher could use Macmillan 9, page 106, or Composition 9, pages 24-26. The latter reference gives models to guide students.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COHERENCE
COMPARISON

SKILLS: Developing coherence through comparison

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 4 (pp. 31-32)
Lesson 17 (pp. 118-120)
English 9 (pp. 257-258)
The Macmillan English Series 9 (pp. 117-119)
SRA Lesson 7
"Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: Students on the ninth grade level should have several opportunities to write compositions involving comparison. Paragraphs of comparison whichinvolve the likenesses of things will receive primary stress at this level, but the paragraph of contrast or differences should be studied also.

The teacher could present a list of paired items. Students could develop point-by-point a list of comparisons (likenesses). Then they could write a paragraph which contains the comparisons written in sentences. Topics such as the following could be used:

A Russian cosmonaut and an American astronaut
Men drivers and women drivers
Radio commercials and television commercials

Another area which can be troublesome to some writers concerns the details themselves. Are they of approximately the same value? Are they inserted into the paragraph in the proper order? The student could read various paragraphs to see that one side of a comparison is not emphasized more than the other. Also a review of the other areas of coherence will remind the writer of the need to arrange the details in their proper order.

English 9 has some interesting work involving similes which are poetic forms of comparisons. Many prose sentences can follow this construction which can add variety to the comparison paragraph. The method presented on page 258 provides an idea which is easy to follow and develops comparisons quickly. After a writer learns to create comparisons easily and effectively, he will be able to write paragraphs presenting comparisons in a variety of sentences.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

COHERENCE
CONTRAST

SKILL: Developing coherence through contrast

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 4 (pp. 31-32)
Lesson 17 (pp. 118-120)
SRA Lesson 7
Macmillan English Series 9, Chapter 5 (pp. 117-119)
"Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: Students on the ninth grade level should have several opportunities to write compositions involving contrast. Although teachers will stress the importance of showing how things are similar (comparison), they should also emphasize how objects or people are different. Initially, students should be given practice in writing paragraphs of contrast separately from those of comparison. Since most of the writing at this level is one paragraph in length, students will be unable to utilize effectively both the skills of comparison and contrast in one assignment.

Later when their compositions are expanded to three and five paragraphs, students will find it feasible to combine the skills into one longer composition. From the point of organization, two patterns could be observed by the student in writing his composition of contrast. In one pattern the writer discusses separately each subject to be contrasted. The other possible pattern is a point-by-point contrasting, showing how the two subjects are different on the same point.

In Lesson 17, Composition 9, page 120, the teacher will find some examples of pairs of items which can be contrasted. Some of the ideas and suggestions made in "The Writer's Craft" apply directly to using contrast.

The Macmillan 9, page 119, has an excellent list of subjects to be contrasted, plus numerous possible assignments for separate compositions of contrast and combined compositions of comparison and contrast. The teacher may want to remind students that this type of writing will be used quite often in answering essay-type questions.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

USING TRANSITIONAL WORDS

SKILLS: Using transitional words and phrases

AIMS: To use transitional words or phrases in moving smoothly from one sentence to another or from one paragraph to another

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
Composition: Models and Exercises 9, Lesson 5 (pp. 34-36)
The Macmillan English Series 9, Chapter 5 (pp. 107-108)
"Making Transitions in a Written Composition," filmstrip from Techniques in Paragraph Writing series
"Patterns of Paragraphs," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: In order to be effective, compositions must be coherent. Sentences must be carefully linked so the ideas or thoughts can move smoothly from one sentence to another. Coherence can be achieved in two ways: one, by writing the ideas in a logical order, and two, by using words and phrases to tie the sentences together. Such words or phrases are transitional. Excellent lists of these are found in Composition 9, page 36, and Macmillan 9, page 107. A key point to remember regarding transitional words or expressions is that they should be used only when it is necessary to make clear a specific relationship between ideas. Two excellent models dealing with this skill area are found on pages 34 and 35 in Composition 9.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

CLINCHER SENTENCE

SKILL: Utilizing a clincher sentence

AIMS: To tie the composition ideas together through the use of a clincher sentence or a summary sentence

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9 (pp. 13-14)
The Macmillan English Series 9 (pp. 108, 110-112, 115-124)
"The Conclusion of a Written Composition," and "Patterns in Paragraphs," filmstrips from Techniques of Paragraph Writing series

SUGGESTIONS: One of the most effective ways to end a one paragraph composition is to use a clincher sentence, a concluding sentence designed to summarize or clinch the main idea of the paragraph. On pages 13 and 14 of Composition 9 the teacher will find two models involving the use of the clincher sentence. Use of "The Writer's Craft" and "Now You Try It" is optional; however they do provide worthwhile opportunities for practice in this skill area. Additional examples and exercises for the clincher sentence are found in Macmillan 9, pages 110-112. When the teacher moves some or all of his students from the one paragraph to the three or five paragraph composition, the clincher sentence becomes a paragraph in itself. The teacher must convey to his students the importance of this skill in expository writing.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

WRITING EFFECTIVE TITLES

SKILLS: Writing effective titles

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: SRA (pp. 17, 19)

SUGGESTIONS: Most composition assignments will require a title which will give the reader an idea of what the exposition is about and which will stir his interest. When these titles can be devised or what kinds of titles can be written will be determined by the student, depending upon his inventiveness or imaginativeness and the nature of the assignment. The importance of writing titles is emphasized in almost all sources of information on exposition.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

PROCESS PARAGRAPH

SKILLS: Writing the process paragraph

AIMS: To write compositions explaining a process

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 16 (pp. 113-117)
The Macmillan English Series 9 (pp. 125-133)

SUGGESTIONS: The process of exchanging explanations is continuous. Without this sharing, progress would be slow. If a writer learns how to write good, clear explanations, he will learn how to read and tell explanations more effectively and intelligently.

Page 130, Macmillan 9, will provide guides for explaining how to do something. Combining a discussion of these with the doing of exercise C on page 131 will establish a method which is workable.

Another exercise could involve the writer providing the topic and developing the steps of explanation. This should be a topic with which the writer has a high degree of familiarity. It would then be possible for the teacher to assign topics with which the writer is unfamiliar. This would require research before the writer could develop the steps of explanation. This will be necessary when explaining how something works. To tell all steps accurately and completely, the writer will need to do research.

An oral exercise which could be developed at this time would be the demonstration speech. The guides for developing the written paper sill serve as guides for the speech to insure complete coverage of the topic. The best speeches will be those whose subject is simple and somewhat familiar to the speaker. Some hazards do exist and the students need to be reminded of these. The student should always practice the speech using the actual materials as planned for the class presentation. If his speech involves other people, he should practice with them. He should watch the scope and development of his topic. It should not be too great nor should it be too difficult to understand.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

WRITING ABOUT LITERATURE

SKILLS: Writing about literature - fiction

AIMS:

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Composition: Models and Exercises 9, Lesson 28 (pp. 205-218)

SUGGESTIONS: Throughout a school year, students are frequently asked to write compositions based upon literary selections they have read. In these compositions students must apply the skills they have studied and used in earlier lessons on expository writing. The teacher may want to expose all students to the model story in Composition 9, pages 206-216, and use the materials under "Writing About 'Masculine Protest'" and "Now You Try It." If the model is not satisfactory, any suitable short fiction selection could be used. At this point, the teacher might ask the students to write a composition about a story they have read recently. In addition, the teacher might combine an oral presentation of this assignment with the actual writing of the composition. If this is done, students should be reminded of the fundamentals of speaking which might need reviewing at this time.

Writing about fiction certainly includes writing book reports. This will be discussed under that heading later in this guide.

ORAL AND WRITTEN COMPOSITION. EXPOSITORY

WRITING ABOUT LITERATURE

SKILLS Writing about literature - poetry

AIMS

EMPHASIS Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS Composition: Models and Exercises 9, Lesson 29 (pp. 219-228)

SUGGESTIONS During a poetry unit, the teacher may ask students to write about a poem or a group of poems. Like any other composition this type should be a clear, concrete, and carefully organized piece of writing. The teacher may have students compare or contrast the ideas or feelings expressed in two poems. Or the assignment may revolve around a preference the student has for one poem over several others in a group of titles being considered. Whatever the specific assignment is going to be, the student must read the poems carefully, looking for a point or points in each which may become the topic of focus in a composition. It is not necessary to use the group of poems given on pages 220-228 in Composition 9.

Some compositions could be read aloud by the students who wrote them. Fundamentals of speaking should be followed with any oral presentation.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

DIRECTIONS PARAGRAPH

SKILLS: Writing the directions paragraph

AIMS: To write paragraphs giving directions

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: The Macmillan English Series 9 (pp. 126-127)

SUGGESTIONS: Often an individual asks or is asked for directions on how to go from one place to another. The frustrations which sometimes develop because of poor directions can be eliminated with practice.

The student should become familiar with the statements on page 126 in Macmillan 9. These offer suggestions which apply both to the stranger who is lost and to the local personage who is temporarily mixed up. These statements will suggest exercises that can be worked on besides those listed below.

Statement F on page 127 in Macmillan 9 is a good group exercise. For a short time students in pairs could follow the idea of asking directions about places within the community.

Parts C and D on page 127 in Macmillan 9 will be good practice to test the attention given to neighborhood landmarks. The lesson could be expanded to include the labeling of landmarks on maps.

An oral exercise could be the culmination of this study. The teacher could place the names of several locations in town and use these for speech topics. As a student is called, he selects a location and tells the class how to get there from school.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

NEWSPAPER PARAGRAPH

SKILLS: Writing the newspaper paragraph

AIMS: To write newspaper paragraphs utilizing the five W's of newswriting

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:

Composition: Models and Exercises 9, Lessons 21 and 22
English 9, Chapters 3 and 10 (pages 182-186)
The Macmillan English Series 9, Chapter 3 (pp. 79-91)
Filmstrips: News Writing series

SUGGESTIONS: One source of literature available in almost every student's home is the newspaper. Although the teacher may not want to engage his students in an extensive study of the newspaper, he will find it beneficial to have students do some newswriting. The skills of writing news stories have been introduced in eighth grade as a different form of narrative writing. A review of the five W's of the news paragraph and an actual assignment of writing a news paragraph and an actual assignment of writing a news story may be necessary before going to newswriting which involves exposition. Review materials are found in Chapter 3 of English 9. In addition, the four filmstrips of the News Writing series may be used to supplement those review materials or displace them.

Many areas of expositive writing can become sources for the editorials of a newspaper. For example, if a student writes a composition explaining the process of the political system in America, he could use all or part of it as an editorial. All skills of exposition must be utilized in writing editorials. Perhaps Lessons 21 and 22, Composition 9, would be helpful in this area, even though there is no specific reference in either one to newspaper editorials.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

WRITING LETTERS

SKILLS: Writing letters
1. Condolence
2. Congratulation
3. Get well
4. Formal acceptance or regret

AIMS: To compose letters of condolence, congratulation, get well, and acceptance or regret

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
The Macmillan English Series 9 (pp. 160-165)
Letters for All Occasions (pp. 63-110)
Shefter's Guide to Better Compositions (pp. 231-252)

SUGGESTIONS: The four letters emphasized in ninth grade are condolence, congratulation, get well, and formal acceptance or regret. Obviously, with training comes perfection. The student must write these in a variety of situations to become knowledgeable in their use.

Condolence - The tone should be friendly, with dignity. The letter should be sincere and brief. No one can explain specifically how to write this letter. If the writer applies sincere thought, tact, and understanding, he will express his thoughts satisfactorily.

Congratulation - Such letters must be genuine and sincere. The writer should consider the occasion and the feelings the other person has at this time. To be effective, this letter must be written promptly.

Get well - The get well note is more effective than the card because it shows that the writer cares enough to give the message the personal touch. The writer should tell the receiver that he is missed but should not dwell on his illness.

Formal acceptance or regret - The term "formal" indicates exactly the form and tone this letter must take. The acceptance or regret must be typed and only the most formal language is to be used. The writer should make sure that the vital information is repeated. The teacher should secure an example to present to the class.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

WRITING THE LIBRARY PAPER

SKILLS: Writing the library paper

1. Reviewing the library, emphasizing reference materials
2. Reviewing elements of the expositive paragraph, such as picking and narrowing the topic
3. Taking notes
4. Organizing materials
5. Writing the report

AIMS: To learn to write a library paper

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:

Macmillan 9, Chapter 10 (pp. 184-204)
Writing the Research and Term Paper
Shefter's Guide to Better Compositions (pp. 253-284)
English 9 (pp. 155-167)
"Outlining a Written Composition," filmstrip from Techniques of Paragraph Writing series

SUGGESTIONS: Most junior high students are frequently asked by teachers in both academic and non-academic areas to write reports. Too often the assignment is made without giving consideration to the proper method of accomplishing the task. On the seventh and eighth grade levels, emphasis in this area has been primarily on the report using one or two sources for the information. In ninth grade, the emphasis is expanded to include a bibliography of several sources. In addition, students must be encouraged to use different types of reference materials as sources.

Before the students begin working on the library paper, it is imperative that the teacher review the library with emphasis being placed on reference materials. The teacher may want to have the students in the library during this time of reviewing; however, it is not necessary. Special consideration should be given to The Reader's Guide to Periodical Literature, a reference tool seldom used correctly by students.

It is important that students are given specific instructions in the skills needed for writing papers. First of all, students should become familiar with note-taking. Note cards should be used; however, because the emphasis is on a short library paper, perhaps students could take notes on regular sized notebook paper. They will find some information on this skill area in Macmillan 9, Chapter 10, pages 193-195. Additional information can be found

in Writing the Research and Term Paper, pages 25-29, and in Shefter's Guide to Better Compositions, pages 263-265.

After the sources have been read and appropriate notes taken, the student must organize his material. An outline should be made after the student has carefully looked over his notes and has grasped the main points of his paper. Information on outlining is found in Macmillan 9, Chapter 10, pages 197-199; in Writing the Research and Term Paper, pages 29-33; and Better Compositions, pages 265-272. It is recommended that in junior high the topic outline be emphasized. (It is important to point out to students that it is not always necessary to compile an outline before writing.)

After the student has examined a subject, collected the essential material, and made an outline, he ready to write the report. The outline serves as a guide. During the interim period between the assigning of a paper and the writing of it, the teacher should review as thoroughly as necessary the elements of expositive writing. Information on the rough draft, revision, final copy, and bibliography can be found in the reference books mentioned earlier in this section.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

ESSAY-TYPE ANSWERS

SKILLS: Writing essay-type answers

AIMS: To learn the concepts and skills involved in answering essay-type questions

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: Shefter's Guide to Better Compositions (pp. 198-230)

SUGGESTIONS: The teacher should give as many essay tests as possible. This is especially imperative in connection with the literature. The questions devised should provide students with opportunities to express their own opinions or views. However, this freedom should not be allowed to the point of encouraging irrelevant or speculative answers. "Creative" writing should not be encouraged in an essay test.

Students should be carefully instructed in the concepts and skills involved in answering essay test questions.

1. Meet the requirements of the question. Address yourself to the problem presented. Don't simply retell the story.
2. Show familiarity with the piece of literature under discussion.
3. Demonstrate the power to judge and to generalize with clearness and forcefulness of expression.
4. Use specific references in support of statements made.
5. Show adequate technique of composition.

ORAL AND WRITTEN COMPOSITION:
EXPOSITORY

BOOK REPORTS

SKILLS: Writing book reports

AIMS: To write effectively reports based on books from the student's independent reading list.

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS:
English 9 (pp. 429-432)
Shefter's Guide to Better Compositions (pp. 222-227)

SUGGESTIONS: Book reports are of value to the writer of the report. They help to fix his ideas about the book and to prepare him for more challenging reading.

If possible, reports could be correlated with the literature or writing being studied. Impromptu writing from the student's reading list is recommended rather than assigned book reports.

This is another "made to order" occasion for an oral exercise. The same inventiveness and originality that is applied to the writing should be applied to the oral work.

Book reports can be based on topics such as the following:

1. Contrast the major character as he is at the beginning and at the end. Is the change believable?
2. Contrast two major characters.
3. Discuss the plot of the story or novel as fresh, commonplace, or stereotyped.
4. Discuss the contribution the subject of a biography has made to his world.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

ORAL PRESENTATIONS

SKILLS: Making oral presentations

AIMS: To organize and make oral presentations

EMPHASIS: Expository composition is stressed in the ninth grade. Major concentration is on the one paragraph composition with some exposure to the longer work.

INSTRUCTIONAL MATERIALS: English 9 (pp. 4-14)
Macmillan 9 (pp. 206-214)

SUGGESTIONS: The person who can speak well in a group commands a great amount of respect. If he has good ideas and presents them clearly and interestingly, others will begin to allow this person to assume many of the duties of leadership.

Even though people begin talking before writing, it is difficult to become a good speaker. The preparation must be done before the speech is given, and a speaker cannot make changes and revisions as he is talking. Also to be impressive, the speaker must use a vocabulary and language which is mature and complicated. The rule stated on page 207 in Macmillan 9 should be the guide for all speakers: "Prepare carefully what you have to say, and think before you speak."

There have been references placed in this guide in other sections which are oral exercises. These should not be the only work in the speech area. Some time needs to be devoted to studying speech technique or delivery and to preparing and giving formal speeches. It is best to be as inventive as possible when assigning topics. Speeches such as the presenting of a new word or a new invention will receive better attention from the class. This would be a good place to use the demonstration speech.

Macmi'lan 9 presents good rules for delivery. These are short and to the point. Some teachers may want to elaborate upon some of these and will need additional information. Rather than list a specific source, the teacher could refer to any of the supplementary texts used in speech.

LANGUAGE

GRADE NINE

LANGUAGE — SYMBOLISM

CONCEPT: Language is symbolic.

AIMS: To illustrate the understanding of symbols by creating a list of commonly used ones

To illustrate the understanding of symbols by designing some which represent concepts in other academic areas

EMPHASIS: The teacher should review and reinforce material taught in the seventh and eighth grades.

INSTRUCTIONAL MATERIALS: "Introduction to the Study of Language," Minnesota Project English Unit #701 (pp. 9-10)

SUGGESTIONS: It might be worthwhile for the teacher to find out how clearly students understand the concept of the symbol. To do this, he might ask them to explain what each of the following stands for:

1. a flag
2. a plus sign (+)
3. a dove
4. a green traffic light

In the past the use of symbols was mainly reserved for definite needs such as the barber shop and the church. Today, however, not only are concrete things popularized by symbols, but also the abstract.

A good exercise to help students understand this would be to have them create symbols for academic areas. These could be symbols which represent the entire scope of an area or could be limited to a single concept within that area. For example, an area of science could be represented by crossed test tubes, a lighted Bunsen burner, or a space vehicle.

LANGUAGE: GRAMMAR PHONOLOGY

CONCEPT: Language is a system.

AIMS: To apply the rules of phonology as needed

EMPHASIS: The teacher should reinforce the elements of phonology which have been presented on all previous grade levels.

INSTRUCTIONAL MATERIALS:
The Roberts English Series: Complete Course (pp. 50-51, 72-76, 79-82, 83-86, 104, 107-108, 116, 190-194, 271-274)
English 9 (pp. 97-100, 405-408) Addison Wesley
The Macmillan English Series 9 (pp. 211-214)

SUGGESTIONS: The phonological components of the grammar involves the rules needed to develop the sounds of the language. Some examples of those rules are consonant sounds, noun plurals, be + tense, and vowel sounds. Information about and adequate practice in the areas of phonology can be found in the materials listed. It should be clear, however, that phonology is not to be taught as a unit, but rather in connection with other aspects of the grammar.

LANGUAGE: GRAMMAR

SYNTAX
KERNEL SENTENCE PATTERNS

CONCEPT: Language is a system.

AIMS: To identify and construct the acceptable sentence patterns which appear in written and spoken English

EMPHASIS: The teacher should review and reinforce areas of the syntax introduced and taught in the seventh and eighth grades. Some areas of the syntactic component must be introduced and taught on the ninth grade level.

INSTRUCTIONAL MATERIALS:
Complete Course (pp. 45-46, 52)
English 9 (p. 418)
Macmillan 9 (pp. 235-238)

SUGGESTIONS: It is important for teachers to relate to students that sentences, whether spoken or written, are developed within certain rigid patterns. Some of these patterns (V-be, V_T, V_I, and V_S) have been introduced and stressed on the seventh and eighth grade levels. Two new patterns are introduced in ninth grade; one is the verb of the become class (V_b) and the other is the verb (V-mid) midway between verb transitive (V_T) and verb-intransitive (V_I). Although the division of patterns used here is from the Complete Course by Roberts, such patterns or modifications of patterns exist in both English 9 and Macmillan 9. For example, Roberts uses the V-mid pattern which is the V-have pattern in English 9 and which is seemingly ignored by Macmillan 9. Another example is the V_b pattern developed by Roberts. This is absorbed by the linking verb (V_L) category in both English 9 and Macmillan 9. Teachers and students ought to handle these differences without any difficulty.

LANGUAGE: GRAMMAR

SYNTAX
NOUN PHRASES

CONCEPT: Language is a system.

AIMS: To identify and construct the phrase and clause elements in sentences

EMPHASIS: The teacher should review and reinforce areas of the syntax introduced and taught in the seventh and eighth grades. Some areas of the syntactic component must be introduced and taught on the ninth grade level.

INSTRUCTIONAL MATERIALS:
English 9 (pp. 212-215, 414-417)
Macmillan 9 (pp. 240-243, 249-257, 280, 353-354, 358-364, 370-373, 450-452, 467-470)
Complete Course (pp. 22-23, 37-40, 42-45, 72-76, 127-132, 560-561)

SUGGESTIONS: One of the two divisions of the kernel sentence is the noun phrase. This is concentrated work in grades seven and eight. Therefore, most of the work can be done with short, refresher units of examples.

The determiner plus a noun is an area of emphasis in the ninth grade. Since this becomes complicated, the teacher should have the students do work which presents this area differently. For example, work should include previously constructed noun phrases and the students should create some of their own. Some references to the determiner plus a noun are English 9, pages 414-417; Macmillan 9, pages 240-242; and Complete Course, pages 37-40.

All teachers should develop some review exercises related to each aspect of the noun phrase. Individual problems will become evident in the use of noun phrases. Students needing additional practice can use these for remedial work.

LANGUAGE: GRAMMAR

SYNTAX
VERB PHRASES

CONCEPT: Language is a system.

AIMS: To identify and construct the phrase and clause elements in sentences

EMPHASIS: The teacher should review and reinforce areas of the syntax introduced and taught in the seventh and eighth grades. Some areas of the syntactic component must be introduced and taught on the ninth grade level.

INSTRUCTIONAL MATERIALS:
Complete Course (pp. 20-21, 45-56, 66-70, 76-77, 81-87, 111-112, 134-144, 158-171, 182-187, 462-464, 530-543)
English 9 (pp. 95-97, 192-206, 224, 263-265, 419)
Macmillan 9 (pp. 257-269, 272-274, 305-308, 380-381, 390-403)

SUGGESTIONS: The development of the various verb phrases is related to the development of the kernel sentence and noun phrase. While related to the other two areas, it is more involved and should probably be studied apart from rather than in conc junction with the other two areas. Some of these verb phrases have been presented in grades seven and eight (V_{be}, V_T, and V_S), but, with the addition of the various adverbials, it is necessary for the students to be able to use each verb phrase correctly. This could require more time than is usually devoted to a review area.

Because of its involvement with all verb phrases, the auxiliary is an important item and the understanding of it very necessary. There are four parts to the auxiliary. One of them, the tense, must be present in all verb phrases. Concentrated study may be necessary with this part since students tend to confuse tense with time. The other three, the modal, have plus the participle, and be plus -ing, are optional in verb phrases and appear only if a person uses them. Because this area has so many possible combinations, the study time involved may be greater than with the other areas. After becoming familiar with the auxiliary, the students should include its ideas when discussing other verb phrases. Complications could develop if this is not done. As the students create additional verb phrases, it would make more sense for them to include noun phrases so as to have complete sentences.

During the study of the verb phrases, the teacher should have presented the adverbs and adverbials. These will be better understood if given as another step in development rather than studying them apart from verb phrases. Since these are optional additions to verb phrases, the students should have ample work with all forms of adverbs and not just with the single word.

The charts on page 144 in the Complete Course show the uses of the various adverbs. One exercise could be to develop sensible constructions which illustrate these charts. Another exercise would be to have the students create formulas for sentences such as NP + Present + BE + Run + ing + ADV-M. By exchanging papers, the students can do a short exercise that has tested them not only for understanding the forms but also for sensible creations.

Since these areas are involved in most of the work that comes during the rest of the year, students need to maintain skills in working with verb phrases and adverbials. All teachers should have some remedial work planned for each area to help those students requiring it.

LANGUAGE: GRAMMAR

SYNTAX
TRANSFORMATIONS

CONCEPT: Language is a system.

AIMS: To apply the transformational rules to kernel sentences

EMPHASIS: The teacher should review and reinforce areas of the syntax introduced and taught in the seventh and eighth grades. Some areas of the syntactic component must be introduced and taught on the ninth grade level.

INSTRUCTIONAL MATERIALS: Complete Course (pp. 155-164, 182-190, 196-199, 211-217, 262-264, 288-292, 342-351, 368-373, 396-398, 479-486, 539-541)
English 9 (pp. 25-26, 95-97, 144-147, 196-197, 202-205, 216, 223-234, 261-268, 272-283, 420-426)

SUGGESTIONS: All sentences that are not kernel sentences are transforms. These result from applying rules to the basic grammatical structure of sentences. These transformational rules must account for all additions to sentences, all deletions from sentences, and all repositioning of words or phrases within sentences. Transformations can be subdivided into two types: single-base and double-base. The single-base transformation operates within the grammatical string of the single kernel sentence; the double-base transformation utilizes the elements underlying two or more kernel sentences.

Prior to ninth grade, students should have been given instruction and practice in most of the single-base transformations. These include the yes-no question, the wh- question, the negative, the passive, and the do transformations. The teacher might find it beneficial to give a diagnostic test or review worksheet to determine the needs of students in the above areas and then proceed to new single-base transformations. Review information and practice in the four areas previously mentioned can be found in both the Complete Course and English 9. The terminology in both texts is the same.

Teachers will introduce on this level two single-base transformations: there and indirect object. Most students will frequently speak and write sentences which begin with "there"; therefore this will be familiar territory to them. It is important that teachers instruct students on the limitations of this transformational rule, namely that all kernel sentences cannot become "there" sentences. Teachers might find it easier to have students discover these limitations for themselves. It is not necessary to place too much emphasis on formulas once basic concepts have been represented; this is true in all areas of the syntax. Ample information and exercises in this single-base transformation are

found on pages 196-199 and 211-212 of the Complete Course. The indirect object transformation involves prepositional phrases formed with "to" or "for" and repositioned between the transitive verb and the NP object. At this point, the preposition is simply deleted with the indirect object resulting. The transformation is limited to a small group of transitive verbs such as mail, sell, buy, and write. The indirect object is always rigidly fixed in a position before the noun phrase functioning as the direct object. Information on and practice in this transformation can be found on pages 539-541 of the Complete Course.

Most double-base transformations are reviewed in the ninth grade; the exceptions are the noun clause and the possessive transformations which are introduced at this level. Students should be able to work with the review areas of comparison, deletion, relative clause, and conjunction transformations. A diagnostic test or a worksheet would reveal how much review is necessary. Also, such exercises help students to recall the basic elements of these transforms. Regarding the noun clause transformation, the Complete Course gives instruction and exercises which should be used to introduce this area. Very simply, teachers could ask students to give their own definitions of a noun clause. Eventually, there should be agreement on what a noun clause is and that it functions in NP positions in the main sentence (matrix). Teachers will find pages 342-351 in the Complete Course helpful in introducing the noun clause.

One of the eight inflectional morphemes is the "possessive" which is conventionally written "-'s". This important area of the syntax is derived through the process of a double-base transformation. Students have worked with possessives for many years, but probably have not looked at how the possessives are derived. The teacher could use the exercises on pages 368-371 in the Complete Course to help students form and write possessives correctly. It might be advisable, at this time, for the teacher to have students look at the semantics of the possessive (pages 371-373 in the Complete Course).

LANGUAGE: GRAMMAR

SYNTAX
MORPHOLOGY

CONCEPT: Language is a system.

AIMS

To identify three kinds of morphology

To identify affixes

To state the meanings of the affixes

To apply the rules of morphology

EMPHASIS: The teacher should review and reinforce areas of the syntax introduced and taught in the seventh and eighth grades. Some areas of the syntactic component must be introduced and taught on the ninth grade level.

INSTRUCTIONAL MATERIALS:

The Roberts English Series: Complete Course (pp. 15, 53, 67-69, 70-72, 76-78, 106-107, 121-126, 221-225, 249-251, 274-277, 300-303, 328-331, 350-351, 355-357, 371-373, 381-384, 396-401, 408-411, 432-435, 436-439, 464-467, 491-494, 508, 517-521, 544-546.
English 9 (pp. 66-67, 408-413)
Macmillan English Series 9 (pp. 10-19, 419, 424, 473-477)

SUGGESTIONS: Morphology is the study of morphemes, words, and their forms. This is the basic unit of the syntactic component of grammar. There are three kinds of morphemes: base words, inflectional affixes, and derivational affixes.

The study of base words or root words is a continuous process. Students need to realize that all words have origins that are simple and then are developed into complex constructions. It is impossible, however, to present a list such as "The One Hundred Most Popular Base Words." Rather, students will need to have the ability to recognize whether or not a given word is a base word. Most of the work with base words will be done in conjunction with the inflectional and derivational morphemes.

The eight inflectional affixes have been studied in grades seven and eight. They should be reviewed in grade nine to assure that students can work with them easily. It is imperative that the students recognize that these affixes are involved with certain constructions that are basic in use. Teachers should develop some review exercises so that students needing additional practice can use these for remedial work.

Many of the derivational affixes are introduced and taught in grades seven and eight. Some of these should be reviewed since their use is basic, such as the adverb-forming affixes. There

are several derivational affixes which are introduced in the ninth grade. The following is a list of them:

-man	-ling	-ant (ent)	-ery (ary)
-ward (wards)	-some	-ette	-hood
-ess	-ee	-ie	-y
-enne	-en	-iet	-ancy (ency)
-ix	-kin	-ory	-an
-ship			

In addition, ninth grade students should be exposed to (either in review or for the first time) affixes and roots which are taken from Latin. Here are some Latin affixes:

ex-	in-	ob-
se-	super-	con-
dis-	inter-	re-

Following is a list of some common Latin verbs whose roots are used in English:

-cide	-clude	-cur
-fide	-mit	-pel
-port	-scribe	-tend
-cede (ceed)	-fer	-mand
-mute	-ply	-scend
-tain		

Use the exercise, page 493 in Complete Course, to give students practice with Latin affixes and roots.

Some of the time devoted to studying derivational affixes should be for understanding how to create words. For example, the change from a noun to an adjective is valuable and is used regularly. However, part of the time needs to be devoted to the understanding of meanings. Students should be aware not only of what they are doing but also why they are using certain forms.

LANGUAGE: GRAMMAR SEMANTICS

CONCEPT: Language is a system.

AIMS: To list words which have several different meanings

To demonstrate that the meaning of a word is derived through context

To explain behaviors which result from contextual meaning

EMPHASIS: The teacher should reinforce the principles of semantics which involve meanings and the resultant behaviors.

INSTRUCTIONAL MATERIALS:
Complete Course (pp. 21-22, 24-27, 40-45, 47-49, 82-83, 87, 100-102, 105-106, 108-109, 169-171, 293-296, 371-373, 376-378, 509-510
English 9 (pp. 84-89, 209-210)
Macmillan 9 (pp. 6-10, 23-25)
What Everyone Should Know About Semantics

SUGGESTIONS: It is quite possible for the teacher to bring in materials on semantics under the concept that language is symbolic or that language operates on various levels. Much of the study of semantics in the ninth grade will be the study of how context determines meaning. Students should have the awareness that the meaning of a word can be established by various methods such as: 1) looking at the words which surround a word, 2) relying on past experiences with the word, and 3) recognizing the actual situation in which the word is used.

Throughout the Complete Course ample information about and exercises in semantics are provided. Some excellent visual information is given in the booklet What Everyone Should Know About Semantics, which is a scriptographic unit of knowledge. The contextual meanings of words should be the constant concern of students during all composition and literature assignments.

LANGUAGE — MECHANICS

CONCEPT: Language is a system.

AIMS: To demonstrate a thorough understanding of the rules of capitalization, punctuation, and spelling

To apply the rules regarding the dash, italics, parentheses, brackets, ellipses, and quotation within a quotation

EMPHASIS: The teacher should review and reinforce the rules of mechanics taught on previous grade levels. He should introduce the rules relating to the dash, italics, parentheses, brackets, ellipses, and quotation within a quotation.

INSTRUCTIONAL MATERIALS:
Complete Course (pp. 148-155, 175-181, 553-565)
English 9 (pp. 366-401)
Macmillan 9 (pp. 418-466, 472-480)
Dolch List (available from department chairman)
Punctuation Pointers (pp. 11-12, 37-38, 53=54, 67-69, 91-92)

SUGGESTIONS: By the time a student reaches the ninth grade, he should have received complete instruction in the rules of capitalization. If he hasn't, a review of this area of mechanics should be given. Most of the rules of punctuation, too, should have been taught extensively before the ninth grade. Because of intensive work in composition, students will be provided with many opportunities for the practical application of the rules for punctuation as well as those for capitalization. It might be necessary to review punctuation rules early in the year, especially if the student's compositions indicate the need. The reviewing could be handled either as the need arises or as a complete unit.

There are several areas of punctuation introduced in ninth grade: dash, italics, parentheses, brackets, ellipses, and quotations within a quotation.

Macmillan 9 gives three uses of the dash: 1) to show break in thought, 2) to set off a long explanatory statement that interrupts the thought, and 3) to indicate a summarizing statement placed after a series. An example of the latter is, "Noise, dirt, high taxes - these were what caused him to leave the city for the suburbs."

The word "italics" is a term used by printers. It refers to a particular kind of type. When a writer wants to indicate that a word or phrase should appear in italics, he underlines it in his manuscript. Therefore, the same principle applies to the use of italicized words or phrases in composition. Generally

students should underline words or phrases which belong to one of the following categories:

1. Titles of complete books and plays, of newspapers, magazines, works of art, and long musical compositions
2. Names of ships, trains, and airplanes
3. Foreign words which have not become naturalized, such as bon vivant, cum laude
4. Words or phrases for special emphasis

There are few opportunities in junior high writing for the student to use parentheses. However, he should know that parentheses are used to set off material which is loosely related to the main thought of a sentence. Perhaps it might be better for the student to use commas to set off parenthetical phrases or rewrite the material as a separate sentence.

Brackets indicate that the material within the quotation was inserted by the writer. In addition, brackets are used to enclose corrections added by the writer to the portion quoted.

An ellipsis (. . .) indicates that some words have been omitted from the original. This type of punctuation is used quite often in advertising and by columnists. Also, it is used in writing research papers. Authors have used it in literature for effect.

Sometimes the student has an occasion to write a quotation within another quotation. He should, therefore, know that single quotation marks (' ') are used in this situation.

Ninth grade students should be expected to spell correctly all words which are a part of their regular vocabulary. In addition they should be able to spell, define, and use correctly all words from the Dolch List. The study of morphology reinforces spelling.

A two-part article on the defense of spelling is found in the Complete Course. The author points out that, though English spelling is quite a burden for those who use English, it is more systematic than many people realize. This article can be effectively taught in isolation. The follow-up work under "Interpretation" and "Study and Composition" is quite valuable.

LANGUAGE — SPEECH

CONCEPT: Language is speech.

AIMS: To review the fundamentals of public speaking which include preparation and delivery

To apply these fundamentals in a variety of speech situations

EMPHASIS: The teacher should review the fundamentals of public speaking taught on previous grade levels and continue providing students with a variety of speaking activities.

INSTRUCTIONAL MATERIALS: English 9 (pp. 10-14)
Macmillan 9, Chapters 11 and 12

SUGGESTIONS: Speaking can be generally divided into three categories: casual conversations, informational exchanges between people, and prepared speeches for an audience. The use of these categories depends not only on the people involved, but also the topics talked about. To have successful oral communication, each speaker must convey his ideas clearly and effectively; each listener must react to these ideas with interest and insight. If something goes wrong with any part of this process, communication is unsuccessful. It is apparent, therefore, that the responsibilities in communication are shared by both speaker and listener.

Students should have experience in the following kinds of speech activities.

1. Drama
2. Poetry reading
3. Reports
4. Discussions
5. Prepared speeches

The areas of drama, poetry, and reports should be correlated with the literature units studied during the year. The drama unit provides the student with an opportunity to participate in a play utilizing the techniques involved in dramatization. Because poetry should be heard as well as read, each student should have an opportunity to read aloud a selection of his choice. The employment of choral reading would provide an interesting variation. When such activities are planned, students must employ skills related to the reading of poetry. All areas of literature offer possibilities for a variety of oral reports. The reporting can be made either from notes or from a finished written composition.

Group discussion is an important part of the speaking activities that students experience. It may be quite informal or it may be a highly structured discussion involving parliamentary procedure.

Whatever form the discussion takes, it always requires clear, courteous talking by all participants and careful listening both by participants and audience. When the teacher plans to have his students involved in a more formal discussion, he should review a few simple rules which will help make the discussion meaningful: 1) stick to the point; 2) don't argue about facts; 3) let everyone present his facts and his views on the subject; 4) listen carefully; 5) present own views and facts clearly (Macmillan 9, page 216). The teacher will find useful information and exercises in Chapter 12 of Macmillan 9. The literature selections or units provide ample opportunities throughout the year for students to participate in formal or informal discussions.

A unit involving prepared speeches could be offered during the year. This will allow time to study the techniques of oral delivery, to learn how to prepare speeches, and to seek perfection in front of an audience. Except for the method of presentation, the prepared speech is different from the other two forms of speaking. Many students are shocked to find that, although they have been talking for eleven or twelve years, they experience difficulties with this speech situation. Time needs to be provided to help them overcome this problem.

LANGUAGE — DICTIONARY

CONCEPT: Language has a traceable history and is constantly changing.

AIMS: To demonstrate the skill of locating words in a dictionary

To identify the types of information about a word given in a dictionary

To trace the development of a word through its history (etymology)

EMPHASIS: The teacher should review the skills necessary for using the dictionary and stress the etymology of words.

INSTRUCTIONAL MATERIALS: Macmillan 9 (pp. 20-28)

SUGGESTIONS: Teachers agree that the most important reference book is the dictionary. Most students are capable of looking up words in a dictionary; however, some have difficulty and will individually need to review this skill area. Furthermore, students often have a limited concept of the kinds of information found in a dictionary. An attempt should be made to eliminate any such deficiencies. This can be partially accomplished by using a section in Macmillan 9 entitled "How to Use the Dictionary," pages 20-28.

An excellent way a student can add to his vocabulary is to become interested in the histories of words, including source and changes in meaning and form. This is called its etymology. Macmillan 9, pages 26-28, gives a fine exercise in tracing word histories.

LANGUAGE — GROWTH AND DEVELOPMENT

CONCEPT: Language has a traceable history and is constantly changing.

AIMS: To trace the history of the English language

To cite the influences causing change in the English language

To demonstrate the changes within the English language

EMPHASIS: The teacher should review material on this aspect of language which was introduced in the eighth grade.

INSTRUCTIONAL MATERIALS: Complete Course (pp. 1-5, 60-64, 205-211, 229-235, 247-249, 255-261)

SUGGESTIONS: In the eighth-grade Roberts, a chapter is devoted to the study of the Indo-European family of languages. If students have not had this exposure, charts or transparencies can be used to show the languages which comprise the Indo-European family. These visual aids can also be used as a review before students are asked to read about the spread of Indo-European languages in the Complete Course, pages 255-259. It is important that follow-up work be assigned. The "Interpretation" and "Study and Composition" sections, pages 259-261, provide adequate material for such assignments.

There is evidence that some languages are related. For example, English and Russian are related, and Arabic and Hebrew are related. To show some relationships among the children of the Indo-European language family, a two-part article by Margaret Schlauch, printed in the Complete Course, pages 205-209 and 229-233, gives information in this area of language study. Besides having students read the article, teachers should assign the follow-up work given under the heading "Interpretation" and "Study and Composition," pages 209-211 and 234-235. These areas of the two chapters in the Complete Course can be taught separately from the other material in the chapters.

Another area of the history of the English language which should be mentioned at this grade level involves borrowings which have been made from Latin. The article in the Complete Course, pages 247-249, gives some general information on the subject. However, the influence of Latin on English words is stressed in the study of morphology.

"American Place-Names," an article by H. L. Mencken in the Complete Course, pages 1-5, is valuable commentary on the origins of names of places throughout the United States. This article

can be used at any time during the study of the history of language. It could follow a study of Indo-European family of languages or be taught separately. Students could be encouraged to describe the pattern of place names in their part of the country or state. Other ideas can be found in the "Study and Composition" section of the chapter.

One of the important aspects of the concept that language constantly changes is the discovery of how words get their meanings and how they change these meanings. An article in the Complete Course entitled "Language is Poetry," pages 60-64, points out that the ordinary processes by which words change their meanings are essentially the same as the devices of poetry. "Language is fossil poetry which is constantly being worked over for the uses of speech. Our commonest words are worn-out metaphors." Students should be made aware that old words are discarded and new words are adopted as they are needed. As a possible assignment, students could be asked to make lists of old-fashioned words. Pictures of what the words at one time represented could be brought to class. In some cases, it might be possible for students to bring to class the actual items represented by the words. This assignment would be quite effective when given in connection with a selection of literature such as Jesse Stuart's "The Thread That Runs So True."

LANGUAGE — DIALECTS

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS: To identify the dialects used by various groups of people

To distinguish between the levels of English usage

EMPHASIS: This concept of language is developed in depth in the ninth grade.

INSTRUCTIONAL MATERIALS: Complete Course (pp. 281-288, 309-314, 335-342, 362-367, 499-507, 525-530
English 9 (pp. 1-10, 15-34)
Macmillan 9 (pp. 36-39, 409-417)

SUGGESTIONS: Before a student leaves junior high school, he should have a sound basis for dialectal concepts. According to the linguists, the word "dialect" is used to mean the variety of spoken language which is peculiar to a period in history, a region, a community, a social group, or an occupational group. It is quite important, therefore, that students have the awareness that "dialect" does not suggest condescension, disapproval, or illiteracy.

The article entitled "Standard and Non-Standard English" in the Complete Course, pages 281-286, should be used to point out to students the different forms which English takes. For follow-up in this area of dialect, use the "Study and Composition" section of the chapter, pages 287-288. Additional information on standard and non-standard English can be found in Macmillan 9, pages 36-39 and 409-410, and English 9, Chapter 2. Another article in the Complete Course, "Purity by Prescription," pages 362-365, might be assigned next to read. However, this article could be equally effective after students have read two other selections, one involving the language of Mark Twain's Huck Finn, the other illustrating the substandard British English of Sam Weller in Dickens' Pickwick Papers. Both selections are found in the Complete Course, pages 309-312 and 335-340.

Another aspect of language that most students are conscious of is slang. H. L. Mencken in "The Nature of Slang" in the Complete Course, pages 499-504, writes about what slang is. Since Mencken wrote the article several years ago, many of the slang words are not used today. Students could be asked to make a list of words in the article that seem old-fashioned to them. Then they could make another list of slang terms they use or that they hear from their peers. Additional information and activities are given in English 9, pages 19-22.

LITERATURE

GRADE NINE

LITERATURE — SHORT STORY

CONCEPTS:

The short story is read for enjoyment and information.
The short story is designed to be read at one sitting.
The short story has a definite structure.
The short story reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.

AIMS:

To develop an interest in reading short stories for personal pleasure

To review the elements of the short story

To recognize the increased development of point of view in the short story

To develop an understanding that man is in conflict with himself, his fellow man, nature, and society

To learn to appreciate the qualities which make characters live in fiction

To comprehend the author's purpose

To learn to discriminate between truth and fiction

To recognize the use of dialect and symbolism

EMPHASIS:

The time spent on this area should be from two to three weeks, depending upon the amount of composition and language correlated with the literature.

INSTRUCTIONAL MATERIALS:

Literary

Adventures in Reading (Olympic)
- "Pride of Seven," Krepps
- "The Necklace," de Maupassant
- "The Silver Mine," Lagerlof
- "Shago," Pooler

Adventures in Reading (Laureate)
- "Pride of Seven," Krepps
- "The Necklace," de Maupassant
- "The Silver Mine," Lagerlof
- "The Tell-Tale Heart," Poe
- "The Adventures of the Dying Detective," Doyle
- "The Dog of Pompeii," Untermeyer
- "A Man Who Had No Eyes," Kantor

Introduction to the Short Story
"The Catbird Seat," Thurber
"The Father," Bjornson
"Charles," Jackson
"The Cask of Amontillado," Poe
Insights: Themes in Literature
"The Tell-Tale Heart," Poe
"Dark They Were and Golden-Eyed," Bradbury
"Black Pits of Luna," Heinlein
Adventures in Reading (Classic)
"The Interlopers," Saki (It is suggested that this story be read aloud to the students.)
Moments of Decision, Scholastic Literature Unit Anthology
Ten Top Stories, Sohn.

Audio-Visual
Records
"Tell-Tale Heart and Annabel Lee and Silence"
"Understanding and Appreciation of the Short Story"
Filmstrips
"Poe"
"The Works of Poe: Tell-Tale Heart"
"The Pit and the Pendulum"
Films
Tell-Tale Heart (rental)
Transparencies
Elements of Fiction - 26 transparencies

SUGGESTIONS: There are many approaches to the study of the short story. Whichever approach is used, teachers should constantly stress reading for enjoyment and appreciation. One might begin with the reading aloud of a short exciting story. Following this, it is suggested that teachers review the elements of the short story: 1) setting, 2) characters, 3) plot, 4) conflict, 5) action, 6) climax, 7) dialect, 8) dialogue, 9) flashback, 10) foreshadowing, 11) surprise ending, 12) theme, 13) symbolism, 14) point of view.

Prior to this grade level, students have been given instructions in two points of view, first and third persons. On the ninth grade level, the first person point of view is expanded to include the author as the major character and the author as a bystander or minor character. With conflict, it is imperative that teachers review three types of conflict: man versus man, man versus nature, man versus society.

Every effort should be made to provide a variety of short stories which will appeal to students with different interests. In addition, a balance should be maintained between the "classic" and the modern short story such as science fiction.

There are numerous writing assignments that can be correlated with this literature unit. One area of emphasis is narrative writing. Discussions and explorations into the parts of narrative writing

can lead to a specific assignment such as character study and/or dialogue developments. Some students may even want to rewrite or add to endings of various short stories. Many will be motivated enough to write their own short stories.

LITERATURE — NOVEL

CONCEPTS: The novel has a more complex structure than the short story.
The novel should be read for enjoyment and information.
The novel is a work of narrative prose fiction that is usually too long to be read at one sitting.

AIMS: To develop an interest in reading for pleasure

To become acquainted with more complex plot structure

To appreciate the importance of major and minor characters

To recognize the development of the personalities within those characters

To understand the author's purpose for using dialect and symbolism

EMPHASIS: The time devoted to this area should be approximately three to four weeks, depending upon the amount of composition and language correlated with the literature.

INSTRUCTIONAL MATERIALS:

Literary

Great Expectations, Dickens (Adventures in Reading, Olympic and Laureate)
Kidnapped, Stevenson (Four Novels of Adventure and Insights: Themes in Literature)
Winter Thunder, Sandoz (Insights)
The Outsiders, Hinton (paperback)
Les Miserables, Hugo (Four Novels of Adventure)
Friday the Rabbi Slept Late, Kimelman (paperback)
Across Five Aprils, Hunt (paperback)
When the Legends Die, Borland (paperback)
Mutiny on the Bounty, Nordhoff and Hall (permabound)

Audio-Visual

Records
- "Great Expectations"
- "Mutiny on the Bounty"

Filmstrips
- "Around London with Dickens"

Films
- Early Victorian England and Charles Dickens (AV office)
- Great Expectations I and II (AV office)
- Numerous possibilities for renting films based on novels

SUGGESTIONS: Before the novel is introduced, it is essential that the elements of the short story be reviewed: 1) setting, 2) characters, 3) plot, 4) conflict, 5) action, 6) climax, 7) dialect, 8) dialogue, 9) flashback, 10) foreshadowing, 11) surprise ending, 12) theme, 13) symbolism, 14) point of view.

The novel the teacher selects for in-depth study should meet the following standards: 1) qualities of enduring popularity, 2) universality of themes, 3) relevance for students, 4) vocabulary appropriate for this grade level, 5) challenging plot structure, 6) intricate development of major and minor characters.

Although the mechanical aspects of the novel are important, the teaching of them should not be so intensive as to obstruct the pleasure of reading. Because of the amount of time needed to study the novel, a variety of teaching techniques should be used. The teacher may refer to the manual which accompanies Adventures in Reading for helpful suggestions.

In addition to the novel used for concentrated study, the teacher may assign novels for individual or group reading and discussion.

There are numerous writing assignments that can be correlated with this literature unit. One area of emphasis in composition is narrative writing. Discussions and explorations into the parts of narrative writing can lead to a specific assignment such as a character study and/or dialogue development. Another type of composition is expository writing. Written reports and essay tests are types of expository writing which relate to the study of the novel.

LITERATURE — POETRY

CONCEPTS:

Poetry is one way man expresses his emotions.
Poetry takes many different forms.
Poetry contains a variety of figurative language and symbolism.
The conciseness of poetry is part of its beauty.
Poetry reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
Poetry should be read for enjoyment.
Poetry is written to be read aloud.

EMPHASIS:

The time devoted to this area should be approximately two weeks.

INSTRUCTIONAL MATERIALS:

Literary

Adventures in Reading (Olympic and Laureate)
- "The Fool's Prayer," Sill
- "The Twenty-Third Psalm," Bible
- "A Farmer Remembers Lincoln," Bynner
- "Four Little Foxes," Sarett
- "A Dutch Picture," Longfellow
- "Invictus," Henley
- "Silver," de la Mare

Adventures in Reading (Laureate)
- "Washington Monument by Night," Sandburg

Currents in Poetry
- "There Will Come Soft Rains," Teasdale
- "Fifteen," Stafford
- "Four Little Foxes," Sarett
- "Silver," de la Mare

Insights: Themes in Literature
- "The Cremation of Sam McGee," Service
- "If," Kipling
- "The Twenty-third Psalm," Bible

Fundamentals of Poetry

This Is Poetry, Williams

How Does A Poem Mean? Ciardi

Singing World, Untermeyer

Audio-Visual

Records
- "Great American Poetry"
- "American Story Poems"
- "Pleasure Dome" (an Anthology of Modern Poetry)
- "Poet's Gold"
- "Carl Sandburg Reads Poems of Carl Sandburg"
- "Edgar Allan Poe"
- "Robert Frost Reads the Poems of Robert Frost"
- "The Heroic Side - Poems of Patriotism"
- "Anthology of Negro Poets"
- "Anthology of Negro Poets in the U.S.A."
- "Miracles - Poems Written by Children

Records
"Great Poems of the English Language" Volumes I, II, III
"Many Voices - Adventures in Reading"
Filmstrips
"Understanding Poetry Series"
"Edgar Allan Poe"
"Henry Wadsworth Longfellow"
Posters and pictures
American Literature - Famous Authors
Poetry posters
Pictures of poets

SUGGESTIONS: Poetry is one of the forms of literature which many ninth grade students dislike or are indifferent to. Therefore, it would seem necessary to attempt first to eliminate their prejudices. The teacher could have them try to define poetry, being as concise in their definitions as possible. A list of difinitions which are repeated several times is duplicated and part of a class period is spent looking at the list. Can one arrive at a general definition of poetry from the list of students' suggestions?

Next, it might be advisable to play a song by Simon and Garfunkel, giving the students a copy of the lyrics. Is this poetry? (Look at the broad definition.) If it is, what makes poetry? Some typical responses of students would be that it has rhythm (a beat), that it has a rhyme, that it looks like a poem, or that it sounds like a poem. The teacher should explore the students' responses.

Specific poems could be used to review figurative language and to re-examine the various forms of poetry. For example, students look at the poem "Four Little Foxes" by Sarett. Before the poem is read aloud, the teacher asks the students to suggest reasons why this selection is a poem. Formal definitions of stanza, verse, and end rhyme might be in order now. After the poem is read aloud, the students are asked to react to the language of the poem. (Later, if the the teacher wishes, he can have them comment on the context.) Teachers should be aware of the following poetic terms which were taught previously and should be reinforced on this level:

alliteration	rhythm	symbolism
metaphor	rhyme	imagery
simile	personfication	

It is recommended that the teacher use several poems to accomplish this review. However, it is imperative that he does not spend too much time in this area of poetry but that he stresses the enjoyment and appreciation of poetry. It is also recommended that the teacher choose representative poetry from many literary periods which illustrate the concepts and objectives of poetry taught on this level.

LITERATURE

DRAMA

CONCEPTS:

Drama is to be read for enjoyment.
Drama is one of the earliest forms of literature.
Drama allows us to interpret the lives and times of mankind.
Drama reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
In plays, the story is told entirely through the conversation and actions of the characters.
Reading drama requires very special skills.

AIMS:

To gain an appreciation of drama

To become acquainted with the role of drama in the history of man

To develop skill in reading and interpreting drama

To see the unfolding of ideas and characters through dialogue and action of a play

To become aware of dramatic form and dramatists' techniques

To recognize that drama may be a source of insight into personal and social problems

EMPHASIS:

The time spent on shorter drama should be approximately one week. Teaching of the Shakespearean drama will take three to four weeks. Both types may be correlated with language and composition.

INSTRUCTIONAL MATERIALS:

Literary

The Valiant, Hall and Middlemass (Adventures in Reading - Olympic and Laureate)
A Trip to Czardis, Hart (Drama I)
Finder's Keepers, Kelley (Drama I)
The Devil and Daniel Webster, Benet (Insights and Drama I)
Out of Control, Bruckner (Vanguard)
The Miracle Worker, Gibson (Insights)
The Merchant of Venice, Shakespeare (paperback)
A Midsummer Night's Dream, Shakespeare (paperback)
The Life of Shakespeare, Halliday (paperback) A reference book for teachers
English 9, Addison-Wesley, Chapter 21, "Elizabethan Grammar"

Audio-Visual

Records
"How to Read and Understand Drama"
"War of the Worlds," Wells
"Understanding and Appreciation of Shakespeare"
"The Merchant of Venice"

Filmstrips
"Producing a Play" (seven strips)
"The Merchant of Venice"
Filmstrip - record
"The Elizabethan Age" (LP/2 strips)
"Shakespeare's London" (LP/strip)
"Shakespeare's Stage" (LP/strip)
"Shakespeare's Theatre" (LP/strip)
Film
William Shakespeare (AV office)
Posters and pictures
English Literature (from the beginning to 1666)
The Globe Playhouse
Posters depicting dress of Shakespeare's time
Model of Globe Theater
London (from the beginning to 1666)
Tapes
The Merchant of Venice - 5 tapes (AV office)

SUGGESTIONS: Teachers should realize that drama might be a difficult area to teach because plays are written to be seen and heard. Also teachers must learn to work with drama in all areas: theater, radio, television, and movies.

One way a teacher might begin the study of drama is to present for discussion questions such as: What is drama? How does it differ from other forms of literature? Is there a need for drama? If responses to these questions are inadequate, the teacher should be prepared to furnish background material.

At this point it might be advisable to enter into a discussion on the various types of drama. How does the television play differ from the stage play or movie? The teacher can divide the class into three groups, hypothetically assigning a certain type of play to be written by each group. Each group is asked what special considerations it would have to keep in mind for completing such an assignment. Through this means, students should learn the major differences between the various types of drama.

Every student should be given an opportunity to participate in at least one oral presentation of a complete short drama. Emphasis should be placed on the dramatist's technique including stage setting and character directions. Students should review the stage terms which are applicable to a particular type of drama.

Shakespearean Drama

Sufficient background material should be presented on the life and times of Shakespeare, the development of the Shakespearean theater, and the design of the Shakespearean stage. Part of

this can be accomplished through the use of audio-visual materials.

Since this is the student's introduction to a Shakespearean drama, one of the difficulties he will encounter immediately is the language of Shakespeare's day. A careful study of Chapter 21, "Elizabethan Grammar," English 9, will familiarize students with that language.

Whichever Shakespearean play the teacher selects, he should emphasize the following: 1) the universality of human characteristics, thoughts, and ideas of not only Shakespeare's times, but also our own; 2) the artistic development and interpretation of the characters; 3) the effect the design of the stage had on the way Shakespeare constructed his plays; 4) the utilization of the aside and the pun; 5) the general absence of stage directions and costume descriptions.

Oral composition may be used instead of written composition. A student may present a report on some aspect of the unit or a speech which relates to some idea in the Shakespearean drama.

LITERATURE

BIOGRAPHY (AUTOBIOGRAPHY)

CONCEPTS:

Biography gives insights into personal experiences.
Biography satisfies curiosity about manking.
Biography records individual achievements and contributions to society.
Biography aids in the discovery of character elements which contribute to success and satisfaction in life.
Biography helps one gain knowledge about the personal lives of great figures in history and literature.
Biography helps one to understand people of times and backgrounds different from his own.
Biography enables one to discover keys to success in some particular field of interest.
Biography reveals man's relationship to himself, to his fellow man, to nature and environment, and/or to a supreme being.

AIMS:

To realize that biography can be enjoyable

To recognize the effect that historical events have on people's lives

To become aware of an individual's achievements and contributions to society

To discover the elements of character in people from all walks of life

To gain insights into the more personal experiences of an individual than one finds in reference books

EMPHASIS:

The time devoted to this area should be approximately two to three weeks, depending upon the amount of composition and language correlated with the literature.

INSTRUCTIONAL MATERIALS:

Literary

Adventures in Reading (Olympic)
"The Thread That Runs So True," Stuart
"Lindbergh," Hagedorn
"Abe Lincoln Grows Up," Sandburg

Adventures in Reading (Laureate)
"The Thread That Runs So True," Stuart
"Lindbergh," Hagedorn
"Abe Lincoln Grows Up," Sandburg
"Charles Dickens: The Boy of the London Streets," Holland
"The World at My Fingertips," Ohnstad
"Girl With A Dream," Carroll

Introduction to Nonfiction
- Black Boy (excerpt), Wright
- Diary of a Young Girl (excerpt), Frank
- Death Be Not Proud (excerpt), Gunther
- "My Well-Balanced Life on a Wooden Leg," Capp

Insights: Themes in Literature
- "A Boy Who Was Traded for a Horse," Childers
- "Lou Gehrig - An American Hero," Gallico
- "Historian of the Wilderness - Francis Parkman," Herman

Black Boy, Wright (paperback)
Lost Boundaries, White (paperback)
Death Be Not Proud, Gunther (paperback)

Audio-Visual
Records
- "Anne Frank: Diary of a Young Girl"
- "Many Voices: Adventures in Reading"

Filmstrips
- "Around London with Dickens"

SUGGESTIONS: Biography might be considered the bridge between fact and fiction. Often it is difficult to distinguish between these two divisions of literature. It is imperative that students be given an opportunity to read exciting selections about real people and to gain insights into the personal experiences of those people. Because the emphasis in the literature program on this level continues to be enjoyment, selections should be chosen with that in mind. To develop the student's interest immediately, the teacher might begin by reading aloud a brief but exciting selection about a person, preferably young, who had to face obstacles. After the reading, students should exchange ideas centering around such questions as: What makes this selection biography? Is there any evidence of fiction in it? If so, what was the author's purpose in using it? What obstacles did the subject of the biography face, and did he overcome all or some of them? What incidents and people influenced him the most? What has the student himself gained from reading this particular selection?

It is recommended that the teacher carefully choose both biographical and autobiographical selections. It is important that the teacher help the student distinguish between the two. In addition, the teacher should be careful not to choose only selections about or by famous people. George Bernard Shaw said:

> There is no such thing as a great man or a great woman. People believe in them, just as they used to believe in unicorns and dragons. The greatest man or woman is 99 percent just like yourself.

It is suggested that the selection "Charles Dickens: The Boy of the London Streets" by Holland be used as an introduction

to the novel Great Expectations by Charles Dickens. Teachers who do not teach this novel could use the selection during the biography unit.

Writing assignments that are narrative, descriptive, and/or expository will develop through the study of the many aspects of biographical information.

LITERATURE NON-FICTION

CONCEPTS:
Fact can be just as interesting as fiction.
Non-fiction is information.
Non-fiction demands reading with perception.
Non-fiction reveals man's relationship to himself, to his fellow man, to nature and environment, and/or to a supreme being.

AIMS:
To recognize that reading non-fiction can be pleasurable

To learn to read with increasing discernment

To detect the mood and purpose of the author

To appreciate the flexibility in subject matter of non-fiction

To increase awareness of precise word choice

EMPHASIS:
The time devoted to this area should be one or two weeks, depending upon the amount of composition and language correlated with the literature.

INSTRUCTIONAL MATERIALS:

Literary

Adventures in Reading (Olympic)
- "Kitty Hawk," Shippen
- "Wings for You," Earhart
- "Your Trip Into Space," Poole

Adventures in Reading (Laureate)
- Hawaii (excerpt), Michener
- The Piano That Wouldn't Die (excerpt), Cavanaugh

Insights: Themes in Literature
- "The Big Day," Pierce and Schuon
- "The Hunting Camp," Parkman, Jr.

Introduction to Non-fiction
- "The Battle of the Ants," Thoreau
- "Remarks on Church and State," Kennedy
- "The Elements," de Saint Exupery

Kon-Tiki, Heyerdahl (permabound)
Famous American Speeches, Benedict
Edge of Awareness, Hoopes (editor)

Audio-Visual

Records
- "Many Voices: Adventures in Reading"
- "Heritage U.S.A. - Documents and Speeches"

Filmstrips

Films
- Kilauea - Hawaiian Volcano (AV office)
- Oregon Trail (2 reels AV office)

SUGGESTIONS: Teachers should concern themselves with the distinguishing marks of non-fiction:

1. Non-fiction is concerned with fact.
2. Non-fiction often involves information or comment.
3. Non-fiction is a portrayal of real persons who should be referred to as persons, not characters.
4. Non-fiction contains the elements of the "story" but teachers tend to confuse students by referring to articles or essays as "stories."

Making such distinctions between non-fiction and fiction can be accomplished through the reading of a selection such as "The Piano That Wouldn't Die," by Cavanaugh. Because this reads like a short story, the selection helps to develop an interest in non-fiction and offers an opportunity to point out the differences between fact and fiction.

Teachers should also point out that there are several types of non-fiction: biography, essays, and articles. Students should be aware of sources of literature in their homes such as newspapers and magazines.

In all areas of non-fiction it is important that teachers point out the necessity for reading with discernment. Good examples for such reading are the articles on the editorial page of any newspaper or magazine.

The non-fiction study suggests many good topics for expository writing. An excellent idea would be to develop a short unit on the newspaper and correlate the writing with this study.

LITERATURE — MYTHOLOGY

CONCEPTS: Myths were an attempt by preliterate man to explain the phenomena of nature, to satisfy his need for a supreme being, and to satisfy his need for a literature.
All nations have had their myths.
Myths are an important link with the past.
Mythology has had a deep influence on literature.

AIMS: To realize the influence of myths on literature and the arts

To stimulate interest in the uses of mythology in trade names and scientific terms of mythological origin

To enjoy the reading of myths for their entertainment value and as an important link with the past

To understand the use of myths by early cultures

To interpret human-divine relationships

EMPHASIS: The time devoted to this area should be approximately two weeks, depending upon the amount of composition and language correlated with the literature.

INSTRUCTIONAL MATERIALS:

Literary

Myths and Their Meanings
- "Gods of Nature," pp. 99-110
- "Stories of the Gods of Nature," pp. 111-128
- "In the Underworld," pp. 129-141
- "The Trojan War," pp. 187-204
- "Gods of the Northland," pp. 259-274
- "Heroes of the North," pp. 287-311
- "The Celtic Fairyland," pp. 287-311
- "Some Aspects of Mythology," pp. 312-323

The Siege and Fall of Troy, Graves (paperback)

Mythology: Timeless Tales of Gods and Heroes, Hamilton (Used as a reference for teachers)

Audio-Visual

Records
- "The Iliad and the Odyssey"
- "Norse Folk and Fairy Tales"
- "Mythology of Greece and Rome" 4 albums

Filmstrips
- "The Trojan Horse"

Posters and pictures
- Pictures of mythological gods and goddesses

SUGGESTIONS: Some questions that students might ask about mythology are: why did man invent myths, what do myths have to do with the study of literature, and what do myths have to do with the twentieth century.

Although much of mythology is read for enjoyment, teachers should be able to point out to the students the relevancy of such materials. Perhaps this has already been done on the seventh grade level, but a reinforcement of this area is important.

Teachers will find the concluding chapter of Myths and Their Meanings, "Some Aspects of Mythology," a significant help in showing the contemporary use of myths and mythological terms in the areas of literature, science, advertising, and the fine arts. In addition, teachers may ask students to bring to class examples from magazines or newspapers which illustrate the influence of mythology in the areas mentioned.

Teachers must teach the Trojan War as background for the study of The Odyssey in the tenth grade. Before such a study is made, teachers should review the names and realms of the Greek and Roman gods and goddesses. There is an excellent chart on pages 239 and 240 of Myths and Their Meanings. It is recommended that teachers go into a more detailed study of the gods of nature and the god of the underworld.

During the study of the Trojan War, teachers should emphasize the following points: 1) the mythological cause of the war, 2) the actual cause of the war, 3) the alliance involving the princes of Greece, 4) the involvement in the war of the gods and goddesses, 5) the major heroes of the Greeks and Trojans, 6) the universal human characteristics of the gods, goddesses, and heroes, 7) an awareness of the relationships between supernatural and human beings. It is suggested that teachers have students read accounts of the Greeks returning home. This should not include the wanderings of Odysseus.

Mythology offers many writing possibilities that are narrative, descriptive, or expository. Students may write character descriptions or analyses. Reports developing comparisons or similarities such as people, reasons for wars, results, and/or events could be assigned. Students may enjoy working with unusual possibilities such as being a war correspondent and sending back reports on the war. These could be presented on sound tape or video tape.